

Woodhills
(Older House)
End of Prospect Road
Midpeninsula Regional Open-space Park
Cupertino
Santa Clara County
California

HABS No. CA-2007

HABS,
CAL,
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PHOTOGRAPHS

HISTORICAL AND DESCRIPTIVE DATA

ADDENDUM
FOLLOWS...

Historic American Buildings Survey
National Architectural and Engineering Record
National Park Service
Department of the Interior
Washington, D. C. 20243

HISTORIC AMERICAN BUILDINGS SURVEY

HABS No. CA-2007

WOODHILLS
(Older House)

Location: End of prospect Road, Midpeninsula Regional Openspace Park, Cupertino, Santa Clara County, California

USGS Cupertino Quadrangle; Universal Transverse Mercator Coordinates; 10.583420, 4126880.

Present Owner: Midpeninsula Regional Park District, 745 District Drive, Los Altos, California.

Present Occupant: Morton Levine (1979).

Present Use: Residence.

Significance: Woodhills was built for Fremont and Cora Older during 1913-14 in a wooded area deep in the foothills of Cupertino. Designed by San Jose architects Wolfe & Wolfe, the flat-roofed shingled structure is a composite of the informal late 19th-century American Shingle Style and the more rigid and controlled Moderne mode, just beginning to be recognized as a major stylistic trend at this time. In adapting a residential design to the irregular landscape, the architects exhibited a liberal degree of artistic freedom in their use of the two very different styles, creating a sophisticated and somewhat picturesque design through the asymmetrical massing of rectilinear sections and terraces. Fremont Older is a prominent figure in the history of San Francisco journalism and social reform at the turn of the century, best known for his anti-establishment crusades and occasional sensationalist newspaper stories. Cora Baggerly Older, also a journalistic social reformer, wrote for Bay Area newspapers and published many monographs on local history. After her death in 1968, Woodhills was heavily vandalized and threatened by destruction. Plans to raze the historic residence were blocked in 1977 when it was acquired by San Jose newspaperman Morton Levine and virtually reconstructed during 1977-79. Woodhills was placed on the National Register on December 20, 1978.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of erection: 1913-14. The site was purchased in 1912, construction began in the early fall of 1913, and the house had been completed by the winter of 1914.

2. Architects: Frank D. and Carl J. Wolfe and Charles W. McKenzie

Some local historians have attributed the design of Woodhills to Bay Area architect Julia Morgan (1872-1957), the first woman to graduate from Paris' Ecole des Beaux-Arts and a protegee of Bernard Maybeck. The Saratoga Foothill Club (CA-2014), designed by Morgan in 1914-15, is a shingled structure with design features similar to Woodhills. The most prominent of these is a decorative strip of boarding at the window heads, running horizontally across several elevations. However, scholars and relatives of Miss Morgan have been unable to discover evidence of such a commission. (Interviews with Boutelle, Koue, Longstreth and Stedman). In addition, Mrs. Older does not mention Morgan's name in her diary during the period of the house's construction. She does mention a "Mr. Wolfe of San Jose" as the contractor, who probably also was the supervising architect. Wolfe's association is further substantiated by the Older's adopted daughter, Evelyn Wells, who states that she was present when the Olders first met Julia Morgan in San Simeon in the 1920s. (Wells, 253; interview).

Frank D. Wolfe (1862-1926) and his son Carl J. (1881-1931) formed a partnership in 1912, to become during the early 20th century one of the most highly respected architectural firms in the Santa Clara valley, and northern California in general. The Wolfe family - Frank, his wife Nellie, son Carl, and father Jeremiah - moved from Greenville, Ohio to San Jose in 1890. Until 1900, Frank Wolfe was listed in the City Directory as an independent builder and contractor. During that decade he engaged himself in an elemental form of real estate speculation. According to his brother-in-law, Warren Rice, Wolfe would design and build a house, supervising the construction, then move his family into the completed structure. While Mrs. Wolfe landscaped the lawn, and furnished interior surfaces of the house, her husband would begin constructing a second house. When that residence was built, the Wolfes sold the one in which they were presently living and moved into the new one. The process was repeated again and again until the turn of the century when Wolfe had established a reliable practice, making his family's nomadic lifestyle no longer necessary.

Charles McKenzie, San Jose contractor, joined Wolfe in 1900, practicing with him under the name of Wolfe & McKenzie until 1912. As a promotional device, the firm published a catalog of its residential designs in 1907, tailored to appeal to middle-income tastes and means. Most of the builder's work during the first decade of the century was designed in the modest bungalow style, characterized by use of primitive building materials - ashlar and rubblestone walls, exposed wooden beams, and

low, broad shingled roofs. For larger residences they used the more sophisticated and elaborate Neo-Classical mode as their model. In 1911 Carl joined his father's firm, after just having spent a year at Heidelberg College in Ohio. He became a full partner in 1912, thus creating Wolfe & Wolfe.

Much of the architecture that came out of Wolfe & Wolfe's office in the 1910s was heavily influenced by the Prairie style designs of Chicago architect Frank Lloyd Wright. In Woodhills, the architects exhibited a liberal degree of artistic freedom, creating a mature, somewhat picturesque design through the placement of rectilinear blocks. By contrast, the Peter Col House (1913) in San Jose's Hanchett Residence Park, is an excellent and also representative example of the firm's work during this period. (CA-2008) Wolfe & Wolfe's broadening reputation brought a greater volume of commissions into the office. To better accomodate the increasingly diverse demands of the growing business, the Wolfes took on an additional partner in 1917, William E. Higgins, forming the new firm of Wolfe & Higgins.

By the 1920s, the architects had branched out beyond residential designing to include commissions for public schools, hospitals, apartments and condominiums, and a large number of commercial structures. Following the stylistic trends of the times in the Bay Area, they worked in the Mission and Spanish Revival modes, the Neo-Classical, some Moorish, and the now popularized Prairie style. The prominent Bay architects - Ernest Coxhead, Willis Polk, Julia Morgan, A. Page Brown and William W. Wurster - emphasized in both their residential and institutional designs the integration of indoors and outdoors. In keeping with this principal, Wolfe & Higgins also designed their buildings so that the arrangement of doorways and large windows enabled entire rooms to be easily opened to the outdoors, known as their "open-air" architecture.

Frank Wolfe died of cancer August 17, 1926 at the age of sixty-three. His son Carl died only five years later on July 4, 1931. After Carl Wolfe's death, Higgins took on a new partner in 1936, becoming Higgins and Root. This firm continues today, managed by Higgins' son, William L. Higgins.

3. Original and subsequent owners: The structure is located upon Parcel #2, lot 9, in Township 75 of Mount Diablo Meridian, surveyed October 1905 by Barker & Utschig, San Jose. The following chain of title is found in the Office of the Recorder of Deeds, Santa Clara County Courthouse, Santa Clara.

1912 Deed, June 28, 1912, recorded July 13, 1912 in Book 387, page 370. Fremont Older sold the property of 160 acres to Cora B. Older.

1912 Deed, July 11, 1912, recorded July 13, 1912 in Book 387, page 370. Fremont Older sold the property of 160 acres to Cora B. Older.

ca. Deed, Farr sold 30 acres near the original 160 acres to
1913 Cora Older.

1973 Will, July 13, 1973, Estate of Cora B. Older sold the property to Jack and Dorothy Anne Lyndon.

1975 Deed, September 2, 1975, recorded September 24, 1975, in Book 627, page 718. Dorothy Anne Lyndon sold the property to Midpeninsula Regional Park District.

4. Builders, suppliers, contractor: The name of Charles W. McCall appeared repeatedly in Cora Older's diary while Woodhills was being built in connection with the functions of the designer/contractor. McCall is listed in the Oakland City and the Builder's Association Directories in the early 20th century as a partner in an architectural and engineering firm, and later as an independent practitioner. His work was noted on occasion in the Architect and Engineer of California between 1900-30, and is characterized by flat-roofed residential designs inspired by Pueblo architecture, and by the Arts-and-Crafts version of the Bay Area Tradition.

The Olders employed many workmen, craftsmen and artisans between 1913 and 1923. Most of the following names are those that Cora Older mentions in her diary.

Mr. Ourmet - carpenter
Mr. Peterson - plumber
Mr. Kerr - laid driveway

The plasterers received between \$438 and \$800 for their work. The painters received \$468 for painting both interior and exterior. Some of the workmen were parolees and ex-convicts who the Olders brought to Woodhills to help rehabilitate. They included Charles Doresey, one of the convicted Wells Fargo robbers, who did gardening and general repairs; another, Albert, dug the septic tank, hung flower baskets and repaired leaks in the roof. Cora Older wrote that one ex-convict commented that he was angered by the shoddy work of the "honest builders and contractors."

Frederico Quinterno, an Italian mason, designed the terraces and rock walls, and the inlaid tile shrine to St. Roche on the main entry patio. Camille Solon, an artisan who also worked at William Randolph Hearst's San Simeon estate, designed the mural of St. Francis on the west wall of the courtyard.

5. Original plan and construction: The Older ranch was originally conceived as one part of a planned colony, to be settled cooperatively with editor Lincoln Steffens, lawyer Clarence Darrow, former San Francisco mayor James Phelan and other close friends. (WELLS, p.251) When these plans did not materialize, subsequent plans of a joint venture with Phelan were executed. The latter also fell through but both Phelan and the Olders built their respective homes in the foothills of the Santa Clara valley (Butler, p. 105).

Cora Older's diary reveals that she and the building supervisor designed the house together, and that she "worked and planned, had all the responsibility myself." She also "changed" the maid's room and the guest room, moved the sleeping porch, enlarged her bathroom by adding a closet and moving the linen closet downstairs. Her diary goes on to state that she liked the altered plans very much and that "Mr. Wolfe came - was surprised to find house all done over." Cora apparently enlisted the support of the plumbing contractor Peterson for her changes in the original design. She writes, "We changed the porch, lowered it and placed four big jardiniers, these built out of shakes and redwood," and added window boxes, and planned to put palms on the roof. She continues to say that the architect thought that the revised plan "was well arranged" (Cora Older, Diary, 1914).

Her relationship with Wolfe became strained however as a result of her multiple alterations. She writes, "The electrician said Mr. Wolfe had given him a dreadful opinion of me . . . the builder hates me and would like me thrown over the terrace because I make so many changes." (Cora Older, Diary, 1914)

The terrace, presumably the one at the east entry level, was one source of conflict between Mrs. Older and Wolfe, which she described as a "blunder" that "turned out to be a blessing by the architect because [it] gave us a terrace to look down." Cora lowered the terrace three feet and added large window boxes. After this was completed she decided to install large-paned windows in the living room "so not to obstruct the view" of the valley.

The exterior was painted pearl gray. The dining room was also gray, and wallpaper was used extensively throughout the house. An Adamesque fireplace mantel in the dining room and gilt Louis Seize fixtures were selected by Mrs. Older.

The landscaping surrounding the site was also the work of Mrs. Older. Approaching the property were ascending levels of steeply inclined terraces, softened in their angular appearance by banks of pink geraniums. A grove of bay trees, oaks, manzanitas, toyons and madrones lined the principal walk and driveways. The

various paths extending out from the house were framed by nectarine, apple and quince trees, nasturtiums, climbing roses and different strains of violets. In addition, three hilltop terraces at the rear were laid out by a Mr. Hummel. Rough-hewn rock terrace walls, irregularly coursed, were laid during the house's construction.

6. Alterations and additions: A basement window on the north elevation was added after 1914, and the trellises at the east side were removed. In 1925-26 the Olders built an adobe and brick studio with an adjacent swimming pool, located at a lower level south of the main house. Mrs. Older salvaged the adobe and brick from a San Jose house, and she acquired the colorful glazed tiles inset into the Studio's open patio from the destroyed Convent of Notre Dame (1851), then located in San Jose. The entry steps to the studio were made of tiles given to the Olders by friends, brought from different locations throughout the world. Because of its personal significance Mrs. Older named it the Friendship Stairway. The windows on the upper level had originally been a part of "various old church structures," Mrs. Older wrote, as were the the tiles inset into the bricks lining the main house's entry steps.

After Cora Older's death in 1968, Woodhills stood vacant until 1977. During that time the house was heavily vandalized, to the point that most of the original character had been lost. In 1975 the property upon which the structure stands was included in the property acquired by the Midpeninsula Regional Park District, as a part of its Open Space area. The park district decided to raze Woodhills, in part because of its deteriorated condition, and in part because it did not want to set a precedent of preserving historic buildings standing on Open Space property. Working in opposition to the parks was the El Camino Trust for Historic Preservation, which wanted the house preserved but lacked the funds needed to complete the extensive repairs to restore Woodhills to a habitable house. A member of the Trust, San Jose newspaperman Morton Levine, offered to restore Woodhills. Using HABS measured drawings and original photographs of the Older house, architect David Smith, of the San Jose firm Goodwin & Steinberg, completed the working drawings, from which the house was virtually reconstructed. Some of the foundation was rebuilt, exterior walls were stripped down to the frame and replaced with custom-made redwood shingles, most of the original flooring was replaced, and some of the house's fourteen French doors were salvaged though most had to be reconstructed by hand. The restoration was completed in the summer of 1979, and work on the surrounding landscape will be completed in 1980.

B. Historic Persons and Events Connected with the Structure:

Fremont Older (1865-1935), journalist and social reformer.

Fremont Older's parents were living in the home of his mother's father in Freedom township near Appleton, Wisconsin when he was born on August 30, 1856. His father died in 1864 in a Confederate army prison camp, and in 1865 Fremont moved to Omro, west of Oshkosh, to live with his grandparents, Squire and Maria Augur. During his early teens he read The Life of Horace Greeley, and was so deeply influenced by the biography that he decided at that time to pursue a career as a newspaper editor. The only formal education which he obtained was during a few months in 1868 in the preparatory department at nearby Ripon College, where he also began working as a printer for small Midwest newspapers. In 1873 at the age of seventeen, he came to San Francisco. His first job there was as a printer on the "Morning Call." After a decade of working as a compositor in printing departments of many newspapers - including the "Daily Territorial Enterprise" in Virginia City, Nevada; the "Reno Crescent," "Oakland Transcript," "Morning Republic" in Santa Barbara the San Francisco "Daily Mail," the "Bodie Standard," The "San Mateo County Journal," and the "Times" and "Gazette," of Redwood City - Older returned to San Francisco in 1884, commencing upon his chosen career as a reporter and editor.

He was city editor of the "Morning Call" in 1895, when he was hired as managing editor by the owner of the failing "Bulletin" on the basis of his reputation as a circulation builder. Even though the newspaper had had a reputation since its founding in 1855 as a corrupt periodical, Older's initial concern was to increase the paper's circulation, exclusive of moral considerations. His sole ambition was to succeed: "I decided it was not a time to concern myself with the ethics of journalism that could be considered later when the paper was on a paying basis." (Wells, p. 22) Capitalizing on sensationalist stories during his first year, Older was able to increase the Bulletin's circulation numbers ten-fold under his editorship, as well as making it San Francisco's leading paper by the turn of the century.

With that accomplished, Older began to organize his paper in a crusade against corrupt City Hall politics. During the 1905 mayoral election, he publicized the giving of illegal graft to Mayor Eugene Schmitz and his attorney Abraham Ruef. To retaliate City Hall tried to damage the paper's integrity by hiring thugs to masquerade as newsboys, and contracted to have Older assassinated. Eventually, as a result of Older and his colleague's unrelenting efforts, Ruef was convicted of extortion in 1908. After Ruef's conviction, Older realized, however, that it was not the individual who was at fault, but the system which "Made money our measure of success." (My Own Story, p. 122) Together with editor Lincoln Steffens, he now turned his efforts to penal reform, and pressed for Ruef's release. In retrospect Older wrote, "I was fifty years old

when Steffens woke me up to the realities of life, and it was by his guidance that I finally dragged myself out of the 'make-believe' world that I had lived in all my life. . . I want no more jail keys. For the rest of my life I want to get a little nearer to the forgiving spirit that Christ expressed." (Wells, pp. 207-13) Over the years Older helped prisoners to obtain parole, and brought many ex-convicts to his home in Cupertino to work as day laborers, gardeners and house-boys.

In the years preceding the United States' entry into World War I, Older's liberal pacifism and non-interventionist posture were viewed unfavorably by the conservative owners of the "Bulletin." Having tolerated his crusades in past years, which were not harmful financially to the paper, the owners now demanded when advertisers began withdrawing their accounts that Older abandon his stands or resign. Rather than compromise Older resigned. He wrote:

Had I stayed, I would have been obliged to betray them (the "Bulletin" readers) in little things day by day. I could not do this. I could not stay pretending that the "Bulletin" was what it had been when I knew it was not. Just as strongly as I felt that I had work to do, I recognized that I could not do it on the "Bulletin."
(Wells, p. 318)

In 1918 he became the editor of William Randolph Hearst's "Morning Call," and later assumed the position of West Coast editor for all of Hearst's papers. Older continued to commute to San Francisco from his home in Cupertino until his death in 1935, when he was stricken by a heart attack on March 3 while working in the "Call's" editorial office.

Cora Miranda Baggerly Older (1874-1968), journalist and author.

Cora Baggerly was born in Clyde, New York on October 24, 1874. She met Fremont Older in the summer of 1893 during a vacation to Sacramento when she was a student at Syracuse University. They were married that year in San Francisco, and Cora began her career with the "Bulletin" as a journalistic social reformer, writing feature stories for the women's section. After having produced a number of unsuccessful romantic novels, - one of which was The Socialist and the Prince (1903) - she focused her energies on writing local history: California Missions and their Romances (1938), Savages and Saints (ca. 1940), George Hearst, California Pioneer (1933), San Francisco: Magic City (1961), and a biography of William Randolph Hearst. Cora Older died at the age of ninety-three on September 26, 1968 in Los Gatos, California.

C. Sources of Information:

1. Old views and photographs:

General view of exterior before landscaping, 1914; general view of exterior after landscaping, 1914; detail of trellis over main entry stairway, 1914; general view of swimming pool, gardens and east elevation of adobe studio, ca. 1955. In the possession of Earl and Donna Harris, 22802 Prospect Road, Cupertino, California. Duplicates in the possession of the Midpeninsula Regional Park District, 745 Distel Drive, Los Altos, California.

2. Bibliography:

a. Interviews:

Earl and Donna Harris, former tenants and friends of Cora Older, 22802 Prospect Road, Cupertino, California; June 16, 1977; June 28, 1977; July 5, 1977.

Professor Emeritus Sara Boutelle, University of Santa Cruz, Director of the Julia Morgan Association, Santa Cruz, California; July 1, 1977.

A. Lewis Koue, former employee of the Historic American Buildings Survey, San Francisco, 901 Paramount Road, Oakland, California; July 6, 1977.

William L. Higgins, AIA, son of the former partner of Frederick Wolfe, Higgins and Root Associates, 400 Blossom Hill Road, Los Gatos, California; July 7, 1977.

Morgan Stedman, AIA, cousin of Julia Morgan, 651 Hamilton Avenue, Palo Alto, California; July 7, 1977.

Richard Longstreth, architectural historian, early 20th century Bay Area architecture, San Francisco; July 7, 1977.

Mr. and Mrs. John Baggerly, cousin of Cora Older, Johnson Avenue, Los Gatos, California; July 8, 1977.

Evelyn Wells, adopted daughter of Fremont and Cora Older, lived at Woodhills 1919-25, 1303 Campus Parkway, Seattle, Washington; July 20, 1977.

b. Primary and unpublished sources:

Diary of Cora Older, 1900-30; in the possession of Earl and Donna Harris, 22802 Prospect Road, Cupertino, California.

Guestbook for the Olders' Woodhills ranch, 1914-64, Harris collection.

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Scrapbook of Cora Older, 1920s, Harris collection.

c. Secondary and published sources:

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Longstreth, Richard, "Julia Morgan," in California Design 1910. Timothy Anderson et al eds. Pasadena, California: California Design Publications, 1974.

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Wells, Evelyn, Fremont Older. New York: D. Appleton-Century Co., 1936.

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Prepared by Carolyn Hamm
Project Historian
Historic American
Buildings Survey
Summer 1977

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This house represents a very unusual and interesting combination of architectural elements. The plan and facade of the front block are formal and largely symmetrical in character. The building is adapted to the irregularity of the topography, especially the north wall. The house also represents

a rare fusion of two very different stylistic traditions: the informal shingle style which was popular in the Bay Area during the last decades of the 19th century; and features of the emerging "Modern Movement," characterized by stripped surfaces and asymmetrical, horizontal massing. Finally, design of the house, with its pergolas, planter boxes, trellises and terraces, blends with the outbuildings and extensive landscaping of this superb site.

2. Condition of fabric: Poor.

B. Description of Exterior:

1. Over-all dimensions: The house is L shaped and measures approximately 64' x 64', each wing is about 28' wide.
2. Foundations: The exterior walls of the entire building are set on concrete foundation walls. The foundation of the east section consists of rubble masonry and mortar. The interior columns are set on concrete footings.
3. Wall construction, finish and color: The walls are constructed of 2" x 4" uprights with solid horizontal sheathing nailed to the exterior and covered in turn by cedar shingles, 36" long exposed 16" to the weather. The house is painted a light gray. At the top of the main block a horizontal board, now mostly removed, extends across the front with blocks imitating wooden beam ends nailed to it. Above it, a parapet wall is covered with shingles similar to those on the walls. The top of the parapet wall is now covered with tar paper but was originally capped with simple horizontal boards.
4. Structural system, framing: The house is of frame construction. The floor joists are supported by the exterior walls and a framing system of 4" x 6" posts resting on concrete footings which support 4" x 6" beams. Most of the wood in the house is Ponderosa pine or Douglas fir.
5. Porches: Originally, an open sleeping porch was on the northeast corner of the house. It has since been enclosed by the addition of sliding windows in each opening. Outside each of these openings was a planter box, the north one of which has since fallen. A broad front stairway leads to the entry terrace with access to the front door. The stairway and terrace are now paved with brick laid over a frame structure. Four square planter boxes rise from the outside edge of the staircase and terrace.
6. Chimneys: One brick chimney with two flues capped with concrete rises from the south section of the flat roof.

7. Openings:

- a. Doors: The front entry doors are paired, each composed of 36 square panes of glass framed with glazed bars. A screen door, opening outward, is of a similar pattern. A similar doorway arrangement is on the opposite side of the living room. Four pairs of glazed double doors with 24 panes each open onto the enclosed porch and into the corridor in the rear block. Glazed single doors on the upper roof terrace open into the kitchen area, and into the enclosed stairway. A wooden door opens into the basement.
- b. Windows: The house has a great variety of window openings. The largest ones opening into the living room are fixed. Most of the other small windows in the building are operable. The windows of the dining room on the southwest corner of the building are operable casement windows with fixed transom panes. The windows which were installed in the northeast enclosed porch after the original construction had been completed, are small-paned sliding windows, similar to those of the front door. Two sets of double-hinged casement windows are in two of the bedrooms. Most of the remaining windows in the house, especially those in the north wall, are simple casements.

8. Roof: The roof of the main block is nearly flat and is hidden from view by the parapet walls. It rises slightly at the center of the main block to allow proper drainage. The present roof surface is tarred asbestos. The roof covering the rear wing is used as a terrace or sundeck. It too is flat and gives access to the main roof surface by a wooden staircase. The upper terrace was originally surrounded by beams connecting the studio and main stairway section with four corner posts. These beams have since been removed.

C. Description of Interior:

1. Floor plans:

- a. Main floor: The living room occupies the central area of the main block, flanked by the kitchen and dining areas to the south and the enclosed porch to the north. In the west section of the rear wing is an east-west corridor giving access to the master bedroom. At the west end of the corridor are five stairs leading to the upper portion of the rear wing which houses three bedrooms, and one-and-a-half baths. The stairway to the roof terrace is located between the two rear bedrooms.
- b. Upper floor: The upper floor consists of a small studio in the southwest corner of the rear wing. Access to the roof terrace is also through the studio.

- c. Basement: A partially excavated basement extends under most of the house's area. A full basement is under parts of the main block.
2. Stairways: A short flight of steps connects the lower and upper levels of the rear wing, and full flights of stairs lead from the basement to the kitchen and from the bedroom to the studio at the upper roof terrace level.
3. Flooring: The main block, including the dining and living rooms, sleeping porch, master bedroom and rear wing corridor are laid with two-inch oak boards. The remainder of the rooms in the rear wing have 3-1/4" wide wooden board flooring.
4. Wall and ceiling finish: All the walls and ceilings are plaster over lath.
5. Doorways and doors: Most of the interior doorways are of wood, with one large vertical panel. Almost all the doorways have a uniform trim on three sides consisting of a single piece of wood with a compound molded section.
6. Mechanical equipment:
 - a. Lighting: Electrical wiring.
 - b. Heating: A large circular furnace in the basement, labeled Lenox Furnace, Marshalltown, Iowa, with ducts leading to heavy metal floor registers centrally heats the house.

D. Site:

1. General setting and orientation: The house is built upon a hill-side lot, which slopes from northwest to southeast. The flat area directly to the rear of the house was made possible through the construction of a retaining wall to the west. To the south is a broad brick staircase, originally covered with a pergola. Much of the paving surrounding the structure is trimmed with inlaid fragments of glazed ceramic tiles. An extensive series of irregular terraces, stone seats and steps lead down the hill to the adobe studio and swimming pool. Along the road to the north is another pergola constructed of rubble stone piers with connecting wood beams and draped with thick plantings.
2. Outbuildings: To the southeast of the main house is a small clay brick house and swimming pool. The area is now overgrown, but was originally landscaped with a rose garden, terrace, cascading pool and a pergola.

Prepared by Jack Schafer
Project Supervisor
Historic American
Buildings Survey
Summer 1976

PART III. PROJECT INFORMATION

This project was undertaken by the Historic American Buildings Survey in cooperation with the County of Santa Clara. The 1977 summer project, the first year of a three-year recording project in Santa Clara County, was completed under the general direction of John Poppeliers, Chief of HABS; Kenneth L. Anderson, Principal Architect; and Robert Brueggmann, Project Supervisor (University of Pennsylvania); with Jack Schafer, Architectural foreman (University of Cincinnati); Carolyn Hamm, Historian (Duke University); and student architects Tim Allenbrook (Rhode Island School of Design), Barbara Hendricks (University of Texas), and Jeff Lees (University of Oklahoma), at the HABS Field office in Saratoga, California. The drawings were edited in the HABS Washington Office in the summer of 1979 by architect David T. Marsh. The historical and architectural data was edited and in some cases further researched during the summer of 1979 by Jan Cigliano, an architectural historian on the HABS staff, at the 1979 Field Office in Santa Clara, California. Photographs were taken by photographer Jane Lidz in the summer of 1980.

ADDENDUM TO
WOODHILLS
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Midpeninsula Regional Open Space Park
End of Prospect Road
Cupertino
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HABS
CAL,
43-CUP,
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HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
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